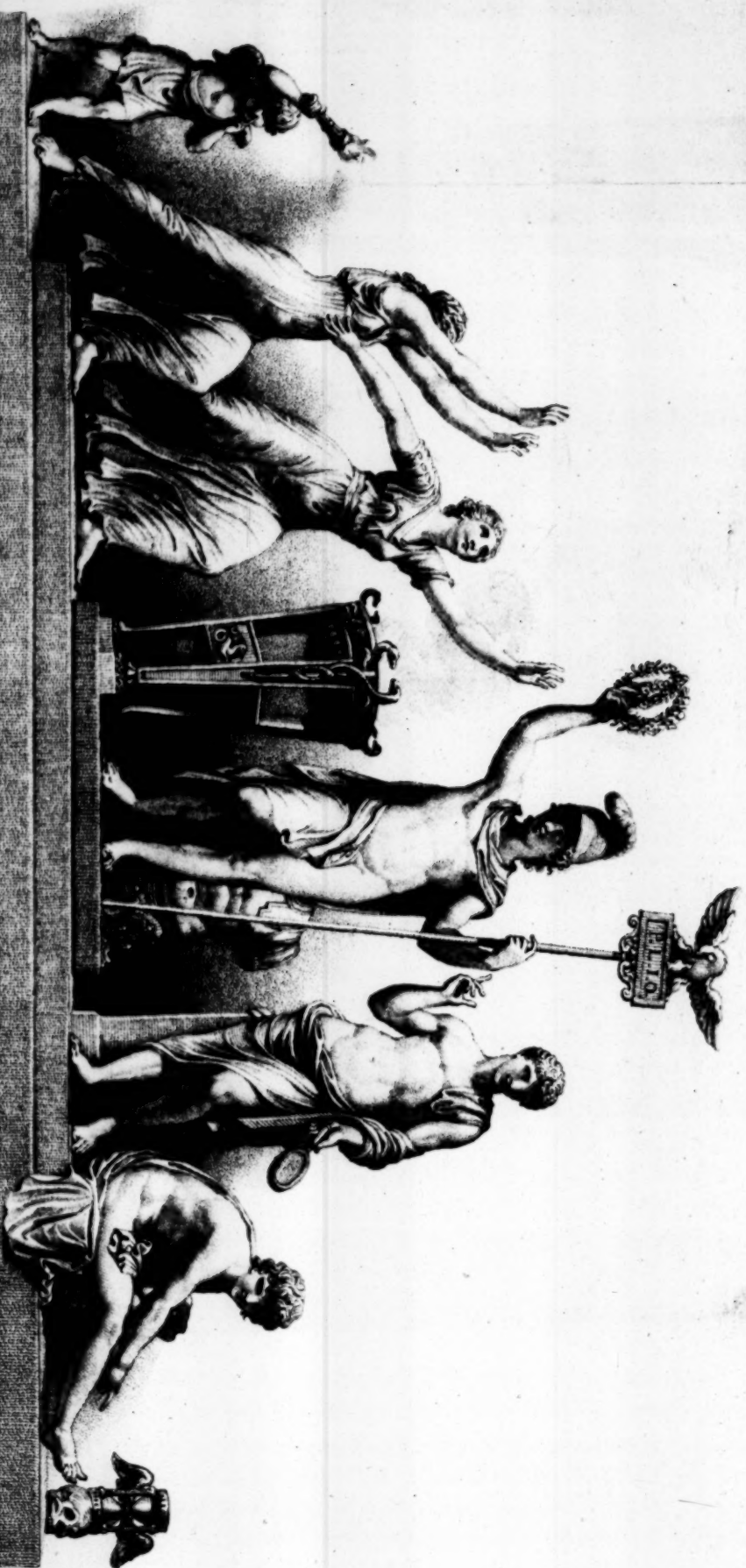


CHILDREN ENDOW'D AND PROPERTY SECURED
THE PELICAN LIE INSURANCE COMPANY

Executed at COADE and SLAY'S Manufactory, NORTON-WALL, LAMBETH.

and the ENDOWMENT OF CHILDREN upon the plan fir.



CHILDREN ENDOW'D AND PROPERTY SECURE'D
THE PELICAN LIEE INSURANCE COMPAN

Engraved at COADE and SLAY'S Manufactory, Narrow Wall, Lambeth.

Designed by

and the ENDOWMENT OF CHILDREN upon the plan fir.

L
COADE'S GALLERY,

OR,

EXHIBITION

IN

**ARTIFICIAL STONE,
WESTMINSTER-BRIDGE-ROAD,**

BY APPOINTMENTS, FROM THE

KING, PRINCE OF WALES, DUKE OF YORK, &c.

OF

**STATUES, VASES,
BUSTOS, PEDESTALS, AND STOVES,**

Medallions and Pannels in Bass-Relief,

**MODELS from the ANTIQUE, CHIMNEY-PIECES,
MONUMENTS, FONTS, COATS OF ARMS, &c.**

BEING

Specimens from the Manufactory,

AT KING'S ARMS STAIRS,

NARROW-WALL, LAMBETH,

OPPOSITE WHITEHALL AND HUNGERFORD-STAIRS;

Established in the Year 1769,

Where it is requested that ORDERS and LETTERS may be directed.

ADMITTANCE TO THE GALLERY, ONE SHILLING.

*Sum ex iis, qui mirer antiquos: non tamen, ut quidam, temporum nostrorum ingenia despicio. Neque enim quasi
lassa et effata natura, ut nihil jam laudabile pariat.*

PLIN. Ep. l. VI. ep. 21.

Nomen herile tenet nullique tacebitur ævo.

OVID MET. l. X. 302.

LAMBETH:

PRINTED BY S. TIBSON,

No. 7, BRIDGE-ROAD, NEAR ASTLEY'S AMPHITHEATRE.

1799.



ADDRESS TO THE PUBLIC.

MORE than Thirty years have now elapsed, since the establishment of this **MANUFACTORY** of **ARTIFICIAL STONE**, hardened by the vitrifying aid of Fire. Most of the capital residences and towns in these kingdoms, as well as in foreign parts, contain **SPECIMENS** of it, which are applied externally, as in Coats of Arms, Statues, Capitals of Columns, and other Architectural Decorations; or internally, in Chimney-Pieces *Bronzed*, &c. Bafs-relievos, Candelabra, Statues supporting Lamps, and Pedestals for Stoves, which have none of the unwholesome effect of cast-iron. The most respectable proofs of the utility of this Art, are, the length of time it has been established, and the growing fame it has acquired; the numerous and substantial advantages peculiar to this Manufacture in preference to the natural stone, render an accurate statement of them equally interesting to the Public, and to the Proprietor. **Portland Stone**,

Marble and other natural *calcareous* materials, are considerably impaired, and, in time, totally defaced by the chemical properties of the atmosphere; but the high degree of Fire to which this Artificial Stone is exposed in the kilns, gives it a durability resembling Jasper or Porphyry. FROST and DAMPS have no effect upon it, consequently it retains a sharpness not to be diminished by the changes of climate. On this account it is principally adapted for SCULPTURE, in the ornamental parts of Columns, Pyramids, Triumphal Arches, or other National works which are to be exposed to the air; for Parks, Gardens, Fountains, Bridges, Tombs in Church-yards or Churches, decorations of Churches, either in the Grecian or Gothic style, it claims a superiority of duration over any other material, either in this, or a more severe climate. And amongst its other qualities, is its resistance both of electric and common Fire; of the one, the partaking of the properties of glass in that respect, is a sufficient demonstration, and where it has been applied in buildings which have been burnt down, or damaged by Fire, such as the Ordnance Arms in the pediment of the Tower of London; a row of Houses at Rochester, and other places, memorable testimonies remain that it has not received the smallest injury, on the contrary, Fire purifies it. This Manufacture has a preference to Portland Stone in point of cheapness, especially in proportion to the enrichment of the work. The general style of execution will amply evince, that artists of the highest reputation, have been, and are still employed, in all its designs. With no disparagement of others, many acknowledgements are due to the genius and exertions of the late Mr. BACON, in the early years of its establishment, whose models now form a considerable part of the collection. The Frontispiece at the Gallery, in particular, (so happily descriptive of the work,) we owe to a design of

that excellent artist, which has been circulated by an engraving on cards, since the year 1787. Mr. JOHN DE VAERE, (many years resident at Rome,) is now constantly engaged at the Manufactory in its various branches of statuary, &c.

In common, with most original undertakings, the great expence incurred for experiments necessary to its perfection, leaves but an inadequate remuneration to the Proprietor, who gratefully acknowledges, however, the liberal encouragement given to it, during its progress, by many of the Nobility, Gentry, and Architects of these kingdoms; and now presumes to offer some pretensions to public favour, as having formed a School for Artists, and brought to considerable perfection, a valuable Art, which, without unwearied perseverance against prejudice and interest, had now been extinct.

It might be thought unnecessary or invidious, to take notice of the many compositions obtruded on the Public under the name of Artificial Stone, since the establishment of this Manufactory, were it not for their invariable failure in time of Frost, and being pointed out by designing people as the production of this Manufactory, endeavouring thereby, to deter Gentlemen from introducing it in their designs; or substituting in stead of it natural stone or some other composition, in which they are more particularly interested, either personally, or with the parties carrying on the same. The gateway leading to *Sion-House*, was executed by one of those imitators of Artificial Stone, it failed in the *first* frost, and has been repeatedly attributed to this Manufactory to its very great detriment; besides this, there are various instances of a similar nature in London and Westminster, and other parts of the kingdom. The Public are therefore most

respectfully requested to make previous enquiries, as well for their own satisfaction, as to prevent the injury which the Proprietor is continually receiving from such misrepresentations, and to observe, that every piece of stone sent out of the Manufactory, still continues to have (COADE) indented on it.

It is with peculiar gratitude acknowledged, that at an early period,

HIS MAJESTY

was pleased to honour this Manufactory with *his* Approbation and APPOINTMENT. Their Royal Highnesses the PRINCE of WALES, Duke of YORK, &c. have *in like manner* granted their countenance.

Amongst other works which have been executed at this place, is that celebrated *Gothic Screen* in *St. George's Chapel* at *Windsor* supporting the *Organ-gallery*; also the *Gothic Font*, and the three Statues of king *Edward*, *Madona & Child*, and *St. George and the Dragon*, on the west-front of the chapel; the *Arms*, &c. of the *Trinity-House*, of the *Barracks* at *Windsor*, *York*, and *Northampton*; the *Queen's Guard-House* in *St. Jame's Park*, also of the *Bar-racks* throughout *Scotland*, and different works in the *gardens* and on the *Screen* of *Carlton-House*, most of which have followed these appointments; also the *group of Statues* in front of the *Pelican Office*, *Lombard Street*, and a variety of other *Statues*, *Arms*, and *Ornaments* in every *Order of Architecture* in and about this Metropolis, as well as in most parts of the Kingdom, some from Twenty to Thirty years standing, are hereafter referred to, for the satisfaction of those who are yet unacquainted with the peculiar

excellence of the Manufacture; where they may see it stand unimpaired, while the natural stone frequently in or about the same buildings, are gone to decay.

The situation of the MANUFACTORY being so obscure, that notwithstanding the length of Time it has been established, many instances occur, of gentlemen visiting it, who, while they express their surprize at the magnitude and beauty of the undertaking, regret their not having known it soon enough to avail themselves of its elegance and cheapness in their own buildings and decorations. To bring it, therefore, more forward to public notice,

A GALLERY

is now opened on the *Surrey-Side of Westminster Bridge*, leading down to the Manufactory, containing SPECIMENS of the work, where the public will have opportunities of seeing from time to time, a variety of Models in Basso-Relievo, Statues, &c. as they are executed at the Manufactory.

In addition to the above *ornamental* works, Guilloche, Vitruvian Scrolls, and other Fascias, Coping Stones for Walls, and Pallisadoes, &c. Pipes for conveying water (peculiarly sweet,) Gutter and Sink Stones, Ballusters and every article in the Masonry line executed in this Manufacture, not liable to be affected by Frost or Damps; also *Statuary Marble, and natural Stone works, executed as at other Masons' yards.*

N.B. Models of intended buildings, both interior as well as exterior, are executed at this place; in which the elevation may be shewn, and the different apartments laid out, with the Chimney-Pieces, Stoves, Tripods, and Statues introduced, so as to enable Gentlemen to form a much more correct idea of the general effect of the designs given in by their Architects, than can possibly be shewn by the most accurate drawing alone.

The Prices of any of the Works exhibited at the Gallery, may be known by application at the Manufactory, where a greater variety of Statues, Vases, and other Models may be seen, and any Works executed from Drawings, Seals, &c.



References to SOME of the Places in
GREAT-BRITAIN AND IRELAND,

Where our WORKS have been Executed.

BERKSHIRE. Windsor, St. George's Chapel, St. Leonard's, Beaumont Lodge, Stoke, Eton, Winckfield, Sunning-hill, Sulhamstead, Reading, Caversham, Highclere, Maidenhead, Bradfield-Hall, Laverstoke, &c.

BEDFORDSHIRE. Ampthill, Luton, Chicklands-Priory, Wreft-Hall, Selso, &c.

BUCKINGHAMSHIRE. Stowe, Temple-house, Langley-Church, Tyringham, Ritchings, Doreton, &c.

CAMBRIDGESHIRE. Chippenham. &c.

CHESHIRE. Tatton-Park, Hooton, Doddington, Nantwich, &c.

CORNWALL. Tehidy Park, Truro Theatre and Infirmary, Whiteford, Callington, St. Austle, &c.

CUMBERLAND. Carlisle, Corby Castle, &c.

DERBYSHIRE. Kiddlestone, Belper &c.

DEVONSHIRE. Exeter, Haldon-House, Stover-Lodge and Church, Swanage, Nutwell, Eford, Shute, Arlington, Creedy-Hall, Tiverton. &c.

DORSETSHIRE. Milton-Abbey, Lulworth-Castle, Lyme, Poole, Weymouth, Bridport, &c.

DURHAM. Brancepeth-Castle, Whinyard, Sunderland, &c.

ESSEX. Chelmsford, Woodford, Wanstead-Church, Audley-End, Debden-hall and Church, Saffron-Waldon, Copped-hall, Dunmow-Church, Hill-hall, &c.

GLOUCESTERSHIRE. Tetbury, Tortworth (Lord Ducie's), Batsford, Comsford, &c.

HANTS. Lord Portsmouth's Gateway, Christ Church, Mount-Royal, Bannisters, Portswood House, Chessel, Stoncham-Park, Sheffield-House,

Melchet-Park, Grange, Cuffnalls, Freemantle, Tower-hill, Newtown-House, Southampton, Northcourt-house, Cowes-castle Isle of Wight, Calshot-castle, &c.

HEREFORDSHIRE. Stoke-castle, Ludlow, Leominster, Lucton, &c.

HERTFORDSHIRE. Gothambury (Lord Grimstone's,) Woodhall, Ware, Newfells, Barkway, &c.

HUNTINGDONSHIRE. Gain's-Hall, St. Neots, &c.

KENT. Greenwich Hospital, and Chapel, Deptford Trinity House, Ingreffs, East Malling, Faversham, Godmersham-Park, Bell-Mount, Rochester Cathedral, Dover-Church, Gore-court, Ramsgate-Church, Woodlands, Eltham, Sundridge-Park, Bromley, Seven-Oaks, Blackheath, &c.

LANCASHIRE. Liverpool, Manchester, Woolcot, Hornby-Hall, Heaton, &c.

LEICESTERSHIRE. Leicester School-house and Assembly-Room, Donington-Park, Skeffington-Hall, &c.

LINCOLNSHIRE. Gainsborough, Burghley, (Lord Exeter's,) Buckminster, North Willingham, Colterworth, Brocklesby, Little Paunton, Cockerington-Hall, Stamford, &c.

MIDDLESEX. Chiswick, at the Duke of Devonshire's, Sion-house Gardens, Caenwood, Whitton, Whembley, Bellmount, Uxbridge, Aston-Green, Southgate, Stanmore-Hall, Hammersmith, Ascot, Taplow, Isleworth, Villa Maria-House, (the Dukes of Gloucester's,) Henley, Fulham, Twickenham, &c.

NORTHAMPTONSHIRE. Northampton-Barracks, Courteen-Hall, Milton, Chesterton-Hall, Collesbroke, &c.

NORTHUMBERLAND. Alnwick, New-castle Church and Theatre, Blagdon, Kirkley, &c.

NORFOLK. Norwich, Yarmouth, Langley-Park, Westwick, Barton, Downham, &c.

NOTTINGHAMSHIRE. Nuthall-Temple, Babworth-Church, Clumber near Worsop, Nottingham, Kelham, &c.

OXFORDSHIRE. Oxford Observatory and Canal Company, Banbury Church, Daylesford, &c.

RUTLANDSHIRE. Normanton Hall, &c.

SHROPSHIRE. Shrewsbury, Shennall, &c.

SOMERSETSHIRE. Market-Drayton, Bath, Keynsham, Somerton, &c.

STAFFORDSHIRE. Burton-on-Trent, Loughborough-House, Enville, (Lord Stamford's) Weston, &c.

SUFFOLK. Heaveningham-Hall, Redgrave-Hall, Bungay, Woolverston, Ipswich, Great-Saxham-Hall, Twisted-Hall, Sudbury, Orford Light-House, Bottefdale, Langham, &c.

SUSSEX. Arundel-Castle, Midhurst, Goring-Park, Steyning Church, Goodwood, (Duke of Rich-

mond's) Cranley, Brighton Pavillion and Chapel, Frant, Hammerwood-Lodge, Ashdown-Park, East-Grinstead, Hertsmouceux, Pitt's-Hill, Bignor, Petworth, &c.

SURREY. Waverley-Abbey, Oatlands, Wimbledon, Putney, Roehampton, Grove-Hill, Camberwell, Battersea, Mitcham, Peterham, Ripley, Chertsey, Richmond-Park, Clapham, St. Ann's-Hill, Surrey-square and Paragon, Lambeth, South Lambeth, Dulwich, Worcester-Park, Ewell, &c.

WARWICKSHIRE. Warwick Castle, Warwick, Hams-hall, Henley-Arden, Birmingham Theatre &c.

WESTMORELAND. Windermere-lake, &c.

WILTSHIRE. Long-Leat, Stourhead, Bowden-hall, &c.

WORCESTERSHIRE. Worcester, Croome, Hagley, Leafowes, Salwerpe, Fladbury, Evesham, Honington, Shipston-upon-Stour, &c.

YORKSHIRE. York-Barracks, Sledmere, Wentworth, Heaton-lodge, Byram, Wikeham-Abbey, Doncaster, Malton, Burton, Hull, Newby, Boroughbridge, Bretton-hall, Wakefield, Fremlington, Stockton, &c.

IN LONDON AND WESTMINSTER.

STRATFORD-PLACE. Lyons, Capitals, Pannels, Vases, &c.

PORTMAN-SQUARE. Pannels of Oak, Capitals, Medallions, Ballusters, &c.

QUEEN ANN-STREET, EAST. Capitals, Pannels, Consoles, Trusses, Ballusters, &c. at the House of Mr. James Wyatt.

PANTHEON, OXFORD-ROAD, AND SOHO-SQUARE. Capitals, Ballusters, Pateras, Arms, &c.

BEDFORD-SQUARE, AND GOWER-STREET. Rustic Frontispieces for Door-ways, Guilloche Fascia, &c. also throughout Mary-le-bone, and various Parts of the City.

ADMIRALTY. Pannels with Tritons, &c.

HAY-MARKET. Royal Arms, and Capitals of the Colonnade at the Theatre.

BOND-STREET, ST. JAMES'S STREET, AND ST. JAMES'S SQUARE. } Various Arms, Medallions, Pateras, Capitals, &c.

PICCADILLY. Various Royal Arms.

PALL-MALL. Arms and Ballusters at the Marquis of Buckingham's, and Cariatide Statues in his Stair-case. Pannels, Ballusters, and Cariatides at the Picture-gallery, &c.

CHARING-CROSS. Various Royal Arms, the figure of the Phoenix at the Engine-house, Statues of Minerva at the Fire-Office, and all their Marks.

SOMERSET PLACE AND STRAND. Vases on the parapet and various Royal Arms, Chinese Figures and Lion at the Tea Warehouse, &c.

LONG-ACRE, FLEET-STREET, QUEEN-STREET, AND HOLBORN. } Royal Arms, Lyons, Capital, Fascias, &c.

FOUNDLING HOSPITAL. Vases and Pedestals for Chimney-tops, Key-stones, Imposts, &c.

ST. PAUL'S CHURCH-YARD. Pateras, Vases, &c. at Newbery's and St. Paul's School.

TRINITY-HOUSES in Water-lane Tower-street, and at Tower-hill, Arms, Statues, &c.

PUBLIC HALLS of the Company of Skinners, Watermen, Cordwainers, Grocers, Vintners, Armourers and Braziers, Wax-chandlers, Merchant Taylors, Mercers, Carpenters, &c. Arms, Ballusters, Pannels, Capitals, Statues, &c. both external and internal.

BASINGHALL-STREET. The White Bear and other Ornaments.

COAL EXCHANGE. Capitals, Ballusters, &c.

CHURCHES, &c. Clerkenwell, All-hallows Staining Fenchurch-Street, St. Mary-Outwich Threadneedle-street, Westminster-Abbey, Long-acre Chapel, Pentonville, &c. Monuments, Fonts, Capitals, &c.

WELL-CLOSE-SQUARE. Group of Boys on Pannels, Capitals, Facias, Swags of Laurel, &c.

LOMBARD-STREET. PELICAN OFFICE, Group of Figures, Capitals in the Post Office, &c.

LONDON ASSURANCE-OFFICE. Statue of Britania.

ST. GEORGE'S FIELDS, AND WESTMINSTER-BRIDGE-ROAD.

{ Arms, Statues, Vases, Capitals, &c. at the CIRCUS, Vases, Pannels, chimney-top, key-stones, &c. on the Westminster-Bridge TOLL-HOUSE, Arms, Pannels, &c. in the ROAD, and at the ORDNANCE TAVERN, COADE'S GALLERY, &c.

LEVERIAN MUSEUM. Statue of Contemplation and Capitals of the Portico.

CHARITY SCHOOLS. Boy and Girl in front of different Schools at Lambeth, Bethnall-Green, Mile-end, &c.

TOWER-HAMLETS. Court of Request, Statues of Justice, and Model of the White Tower.

DOWNING-STREET. Pedestals for Stoves at the Secretary of State's, and Chancellor of the Exchequer, free from the noxious Effects of Cast-Iron, and at other Places.

IN WALES.

DENBIGHSHIRE. Llewenny-Hall, large Statue of Sabrina, a water Nymph, and the Thames, a River-God, St. Asaph, Wrexham, &c. Medallions, Chimney-pieces, &c.

FLINTSHIRE. Pengwell, Kinnell, Porkington, Bretton-Hall, &c.

RUPERRA. Arms and Crest, &c.

CANARVONSHIRE. Bangor, Carnarvon, &c.

CARDIGAN. Fynnone, Llanarth, Haffod, Corinthian Capitals, Statues, Fountains, Rustics, &c.

PENRHYN CASTLE. Arms, supporters, Gothic Ornaments, &c.

MONTGOMERYSHIRE. Oswestry, &c.

CARMARTHENSHIRE. Llesnewydd, Capitals, &c.

ISLE OF ANGLESEA. Lord Lucan's, Bodorgan, &c.

ISLE OF MAN. Guard House, &c.

ISLE OF THANET. Lord Thanet's, &c.

ISLE OF JERSEY. Arms, &c.

IN SCOTLAND.

EDINBURGH, HAMILTON, PERTH. } Royal Arms and Trophies for the Barracks, &c.

GLASGOW, ABERDEEN. } Royal Arms and Trophies for the Barracks, &c.

ST. BARNARD'S WELL. near Edinburgh, Statue of Hygeia, Nine feet High.

EDINBURGH. George-street. Medallions of Flora and Pomona, Four Statues for holding Lights, in the Assembly-Room. Statues of Shakspeare, and the Tragic and Comic Muses on the Theatre.

DALKEITH. Statues and Pedestals at the Duke of Buccleugh's.

PRESTON-HALL. Lions, Statues, &c. Sir John Callander.

CROMARTY. Statues, &c.

DRYBURGH-ABBEY. Kelso, Statue of a Piping Faun, at the Earl of Buchan's, &c.

HADINGTON. Arms and Supporters, Pannels, Medallions, &c. at the Earl of Wemyss's, &c.

DUFFHOUSE. Monuments, Arms, and supporters, Statues & Gothic Pinnacles, the Earl of Fife's.

DUNBAR. Large winged Sphinx, Crest of Earl of Lauderdale.

PAXTON-HOUSE AND WEDDERBURN, near Berwick. Arms and supporters.

INVERNESS. Nova, Arms and supporters, at Sir Hector Munro's.

GLASGOW. Lions, at Mr. Mair's, and Statue of Hope, at Mr. Love's, &c.

WIGTOWN. Glasserton, a Statue for a Lamp, &c.

MONTROSE. Vases for Piers, at John Brand's, Esq.

IN IRELAND.

CURRAGHMORE. At the Marquis of Waterford's, Arms, Supporters, and Crest.

GOLLEN-KING'S-COUNTY. Mr. Armstrong, Arms and Trophies in the Pediment.

DRUMSILL, near ARMAGH. Tomb in the Church-yard, with Statues at the Angles.

DUNGANNON, COUNTY of TYRONE. King's Arms at the Sessions-house.

DUBLIN. Statues, Arms, Vases, Fountains, &c. at Lord Adlbrough's, Arms of the Bishop of Meath, Statues for public Fountains, Oriskulls, Pannels, and Drapery, &c. at the Rotunda, and at the late Earl Clonmell's, &c.

EMO. Groups of Boys, on Pannels at Lord Portarlington's.

PACKENHAM. Sphinxes, &c. at Lord Longford's.

RATHFARNHAM-CASTLE. Pannels of the Sciences, Pateras, &c.

CASTLE-TOWN, DELVIN. A Colonnade and Gateway, with the Crest, (a Horse) on it, Capitals, Statues in Niches: Entrance to a Park, &c.

CASTLE CONNELL. Hermitage, Arms, Capitals, &c.

BARRONSTON, MULLINGAR, CORK, &c. Monuments, Arms, Crests, Pannels, Vases, &c. for Lady Louth, Lord Riverston, Mr. Laurence, Mr. Echlin, near Belfast, Sir John Craven Carden, Peter Daly Esq. David and Peter La Touche Esqs. Sir John Blaquiére, Lord Sunderlin, Lord Clanbrassil, Sir John Parnell, and other Noblemen and Gentlemen in most parts of Ireland.

SOME INSTANCES IN FOREIGN PARTS.

PETERSBURGH, { Statues, Busts, Chimney-pieces, Vases, &c.

AMERICA. Philadelphia, at William Bingham's, Esq. and Mr. John Dorsey's, &c.

WASHINGTON, New Federal City, Capitals, Frizes, Key Stones, Chimney-pieces, &c.

BOSTON. Corinthian Capitals, &c.

AMSTERDAM. Statue, Bust, Chimney-pieces, &c.

JAMAICA. Montego-Bay, Four Monuments to Finlater, Lawrence, Minto, and Birch.

MONTSERRAT. Monuments to Brownbill and Skerrett.

POLAND. Gothic Window, Capitals &c. for Cardinal Poniatowski.





**COADE'S
GALLERY**
*of Artificial Stones,
By Appointment
To the KING & the
PRINCE OF WALES
& DUKE OF YORK: For all kinds
of Statues, Busts, Capital, Basins, Vases,
Pedestals, Medallions, Tablets, Annulets
and Temples. Chimney pieces in Brass &c.
Sarcophagi for Halls & Churches. Torques and
Figures for Lamps & Fountains, not liable
to be affected by Frost, which has been the case
in the attempts hitherto made at an imitation of this
Manufacture. Orders received at the Gallery, Westminster Bridge Road
& at the MANUFACTORY near Datchet, Great Britain, where it has been established ever since 1769*

DESCRIPTION
OF
ORNAMENTAL STONE,
IN THE GALLERY OF
COADE and SEELY.

FRONT ENTRANCE.

A LARGE PANNEL—9 feet wide by 10 feet high, modelled from the card of direction to the Manufactory, designed by the late *Mr. Bacon*. It consists of three figures as large as life.

In the centre is a female figure, emblematical of Sculpture and Architecture seated on a pedestal, on the die of which is the following inscription:



AND ON THE PLINTH ARE THESE APPROPRIATE LINES.

In vain thy threats, O TIME, these Arts assail,
The pow'r of FIRE, shall o'er thy strength prevail,
Till THOU and FIRE, with this great Globe shall fail.

On her right hand is the statue of *Time*, whose attitude and countenance is finely expressive of dismay and confusion.

Opposite to him is an emblematical statue of *Fire*, with her left hand she repulses *Time*, and her right hand holds a torch; on her girdle is the motto *Ignea vis*.

In the back ground is a view of the kiln, and round the iron hoop which encircles it, is introduced the latter part of that well-known quotation from *Ovid*.

*Jamque opus exegi, quod nec jovis ira, nec ignis,

Nec poterit ferrum, NEC EDAX ABOLERE VETUSTAS.

OVID MET.

To support this large pannel, are four male *Cariatides* or *Terms*, on pedestals 11 feet high. The anatomical parts of these statues are worthy of observation.

Faunus—the key-stone of the front arch.

SIDE ENTRANCE.

Two *Genii* or *Boys*, holding drapery, and displaying a pannel of the same size as the other, with the following Inscription:

COADE'S GALLERY,

CONTAINING specimens of Artificial Stone from the Manufactory erected near this spot in 1769; where are executed statues from Models of the Antique and others, Basso-relievs, Chimney-Pieces, Capitals, Pedestals supporting Figures, and Vases adapted for Stoves and Lamps, Designs for Fountains, Columns for Sun-dials, rustic Piers and Frontispieces. Gothic and Sepulchral Ornaments, answering every Purpose of Stone Carving, with a Property peculiar to itself, of resisting FROST and DAMPS.—As various attempts have been made since 1769, at an Imitation, which are not found to stand the weather; Gentlemen are requested carefully to investigate the Origin of such Productions, lest designing People should ascribe them to this long established Manufactory, which has been honored by *Appointments* from the KING, the PRINCE of WALES, DUKE of YORK, &c. accompanied by their commands, as well as those of the first Nobility and Architects in these Kingdoms.

* I have now finished a work, which neither the anger of Jove, nor Fire, nor the Sword, NOR RAPACIOUS TIME CAN DESTROY.

N. B. Company will order their Carriages to take them up at this Door.

Neptune's Head—the key-stone of the fide arch.

On the parapet are the *Lion* and *Unicorn*, the supporters of the *Royal Arms* which His Majesty has authorized to be put up*.

ON SCULPTURE.

Led by the muse, my steps pervade
The sacred haunts, the peaceful shade
Where Art and Sculpture reign,
I see, I see, at their command,
The living stones in order stand,
And breathe thro' every vein.
Time breaks his hostile scythe; he sighs,
To find his power malignant fled;
Ah! what avails my dart, he cries,
Since these can animate the dead.
Since waked to mimic life again in stone,
The patriot seems to speak, the hero frown;
Such are thy works, O Sculpture! thine to show,
In hardest rock, a feeling sense of woe!

DODSLEY'S COLLECTION.

* Arms, supporters, and crests, of the different branches of the Royal Family, have been executed by us in most parts of this metropolis, as well as many other parts of the kingdom. The expence of them are from 14 to 50 guineas; coats of arms, also, for noblemen and gentlemen's buildings, gateways, &c. similar to Lord Portsmouth's at Whitchurch in Hampshire, and various other parts of England; the Earl of Wemyss, and others in Scotland; the Marquis of Waterford, the Earl of Alborough, and others in Ireland; either with supporters or a shield and palm branches, &c. Expence from 25 to 100 guineas, according to the size and workmanship.

ANTI-ROOM.

1. *Charity*.—A group of four statues, consisting of a mother and three children, finely expressive of maternal affection, modelled for one of the niches in the vestibule of the chapel at Greenwich Hospital*. — 6ft. 1in. high.

— What so sweet,
So beautiful on earth, as kindred love?

YOUNG.

— The softer ties
That twine about the parent's heart;
That holy passion, Heav'n itself insus'd,
And blended with the stream that feeds our life.

MALLETT.

2. *A statue of Spring with its Emblems*—from a model of the late Mr. BACON. — 4ft. 3in. high.

O Primavera Giuventù de l'anno
Bella madre di fiori novelli and di novelli amori.

PASTOR FIDO.

3. *A statue of Summer*—from the same. — 4ft. 3in. high.

Rus amat et ramos felicia poma ferentes
Nec jaculo gravis est sed adunca dextera falce.

OVID MET.

4. *A statue of Autumn*—from the same. — 4ft. 3in. high.

— O Alma Ceres vestro jam munere tellus,
Chaoniam pingui glandem mutavit arista.

VIRG. GEO.

* In the same vestibule are three other beautiful statues of Faith, Hope, and Meekness, executed at this Manufactory, as companions to the above; there are also, within the chapel, six circular medallions in pannels round the pulpit, descriptive of the acts of St. Peter and Paul, very highly finished, together with four oval medallions of the prophets in the pannels of the reading-desk, all from designs of BENJAMIN WEST, Esq; also six statues of angels supporting the communion table. Pannels in front of the gallery, containing the arms of the Hospital, and boys and foliage; besides a variety of capitals, ballusters, and other ornaments, both internal and external in the Chapel and about the Hospital, all executed at this Manufactory.

2. O Spring, the youth of the year, mother of new flowers and new loves.

3. He loves the country, and boughs bearing ripe fruit,
He is not armed with a spear, but bears a crooked pruning hook in his right hand.

4. — O benignant Ceres, by your favor,
The earth has changed the acorn for the ear of wheat.

5. *A statue of Winter*—from the same 4ft. 3in. high.

Invitat genialis hyems curasque resolvit.

VIRG. GEO.

Perque hyemes æstusque et in æquales autumnos

Et breve Ver, spatiis exegit quatuor annum.

OVID MET.

6. *A statue for holding a light*—modelled from STUART'S Athens, introduced as Cariatides for supporting the domes in the offices of the Bank of England; and also in the stair-case at the *Marquis of Buckingham's* in London, by Mr. SOANE the Architect 5ft. 8in. high.

7. *A square pedestal for ditto.*

8. *A Chimney-piece*—pilasters are profile figures modelled from designs found in the ruins of *Herculaneum* 3ft. 1in. high.

Four oval medallions of the elements of *Fire, Air, Earth, and Water*—

3ft. 10in. by 2ft. 10in.

9. Ignea convexi vis et sine pondere cœli
Emicuit, summæque locum sibi legit in arce;

10. Proximus est Aer illi levitate locoque.

11. Densior his tellus; elementaque grandia traxit;
Et pressa est gravitate sui.

12. Circumfluit humor
Ultima possedit, solidumque coercuit orbem.

OVID MET.

* 3. Now social winter invites us, and releases us from cares.

The year hath completed her four divisions, viz. short spring, summers, autumns, and winters of unequal length.

9. Fire, from its levity, ascended the upper region, and obtained a place in the summit of Heaven.

10. Air was next to it in lightness and situation.

11. Earth more dense and composed of heavier materials, was kept down by its own weight.

12. The surrounding water occupied the lower region, and compresses the solid globe.

13. *An emblematical Head of Health, in a medallion* - dia 2ft. 7in.

14. *An emblematical Head of Agriculture, from the antique* dia. 2ft. 7in.

15. *A Pannel from the original, modelled for Lord Howard, at Audley, in Essex, consisting of 14 figures bronzed and highly finished. In the centre is a good likeness of His present Majesty, the figures are emblematical of the commercial advantages, &c. resulting to the kingdom from the graces and virtues which surround the throne* - 8ft. long, and 1ft. 8in. high.

*Cæsar Res armis tuteris moribus ornes,
Legibus emendes.

HOR.

16. *An oval Medallion over the chimney-piece, bronzed, designed for a clock, consisting of the figure of Time moving off with the hours, and Attention watching the moments as they fly* - 3ft. 1in. by 2ft. 4in.

What means thy forehead grac'd with hair,
Thy scalp behind so thin and bare?
When I approach, let man be wise,
And watchful seize the fleeting prize;
When I, unheeded, pass away,
Lament the folly and delay.—
Thyself instruct me how to call
TIME, the great conqueror of all.—
The meaning of those wings declare?
High on the winds my course they bear.
How does that scythe your hand employ?
With edge resistless I destroy—
Why has the artist thus design'd
Thy figure? To instruct mankind.

SMYTH's select Greek epigram, from
BAUNCE's Anthologia.

17. *A Bust of the Rev. Rowland Hill, taken from the life.*

" Unpractic'd he, to fawn or seek for power,
" By doctrines fashion'd to the varying hour,
" Truth, from his lips prevail, with double sway,
" And fools who came to scoff, remain'd to pray.

GOLDSMITH.

Subscriptions are taken in for these busts at Five guineas each to be delivered when Fifty are subscribed for.

* Cæsar, you defend the state by your arm, ornament it by your conduct, and improve it by your laws.

18. *An elegant Tripod or Pedestal for three lights, with branches of foliage, on lions feet, and three female figures, or small cariatides, in recesses between the foliage supporting a vase or lamp, modelled for the Queen's lodge at Frogmore near Windsor, from a design of Mr. JAMES WYATT* 1ft. 7in. high.

19. *A Bust of Voltaire.*

20. *A Bust of the Abbe Raynal.*

OBSERVATIONS.

It may be proper to take notice, that in giving the height of a statue, the plinth is not included.

The price for single statues from 3 feet to 6 feet, of which we have the moulds, will be from 12 to 40 guineas.

21. *An Eagle*—one of the supporters to the arms of the Duke of Wirtemburgh.

22. *A Vase with Boys, Dolphins, &c.*—from *La Fontaine de Grenella à Paris*, by BOUCHARDON 2ft. 2in. high.

23. *A Vase with Bacchanalian Boys, &c.* companion to ditto.

24. *A fountain Nymph.*—This fine statue is reclining upon an urn, and was modelled by the late Mr. BACON, for a large piece of water, to be supplied through the urn 6ft. high.

—A gentle nymph

That with moist curb sways the smooth Severn stream,

Sabrina is her name

MILTON.

25. *A statue of Fame*; one foot standing on a globe—modelled from nature 5ft. high.

" I courted Fame, but as a spur to brave

" And honest deeds: and who despises fame,

" Will soon renounce the virtues that deserve it."

MALLETT.

26. *A column* supporting ditto, which also may answer the purpose of a sun-dial 4ft. high.

27. *A statue of Decelia* the *Demos* or township of *Thrasyllus*,—a setting figure, placed on the top of a monument dedicated by him to celebrate his victory, as *Choragus*. This Athenian statue is seated, with great dignity, girt with a lion's skin, and in her hand is the tripod won by *Thrasyllus*—*Stuart's Athens*, 6ft. high.

28. *A Tyger*—modelled by Mr. BACON, from nature, for Sir Francis Bassett, at Tehidy-park in Cornwall 2ft. 6in. high.

29. *A ditto*—its companion.

30. *Charity*—a group of two figures, modelled by BACON, for the Marine Society in London, under the directions of Jonas Hanway 4ft. 4in. high.

" When thou seest the naked wanderer of the street, shivering

" with cold, and destitute of habitation, let bounty open thine

" heart; let the wings of charity shelter him from death, that

" thine own soul may live."

LORD CHESTERFIELD.

31. *The Flora* of the Farnese collection 6ft. high.

32. *The Ceres*—its companion ditto

33. *A Tablet*—highly finished from Dryden's *Cymon* and *Iphigenia*—1ft. 11in. high.

" Bright excellence! said he, dispel all fear,

" Where honour's present, sure no danger's near.

" Thus mighty love could teach a clown to plead;

" An nature's language surest will succeed."

DRYDEN.

34. *A circular Medallion* of a *Nymph* on a ram dia. 3ft. 3in.

35. A circular Medallion of Europa on a bull.

Sic et Europa niveum doloso
Credidit tauro latuſ*.

Hon. On.

36. A Vafe with figures in bas-relief.

OBSERVATIONS.

N.B. A great variety of other medallions may be ſeen at the Manufactory near the Gallery, the price from 2 guineas to 10 guineas each.

Alſo Pateras, Huſks, &c. of all ſizes, and deſigns from 2 ſhillings per dozen, to let into wood or ſtone, up to 6 or 7 guineas.

Likewiſe Pannels, Vaſes, Tablets, &c. for external or internal decorations, from the antique and modern artiſts, from 3 to 20 guineas.

Any deſigns may be executed from drawings, ſeals, gems, &c.

* Europa truſted her ſnowy form to the deceitful bull.



GALLERY.

37. *Acis and Galatea*—a group.

This stupendous design is conceived at the moment when *Polyphemus* discovers, from the summit of the rock, the nymph *Galatea* with his rival *Acis*, upon whom, in his fury, he hurls a fragment of the stone, and kills him.

This work occupies a space of 20 feet in height by 12 in width, the *Polyphemus* is a statue of 10ft. 6in. a cave is formed in the rock, at the entrance of it lays the *Acis and Galatea*, much larger than the life.

Insequitur Cyclops, partemque a monte revulsam
Mittit: et extremus quamvis pervenit ad illum
Angulus e saxo, totum tamen obruit acin.

OWID MET.

IN THE CAVE OF THE ROCK.

38. A column with *Bacchus's Head* and festoon of grapes, with an enriched vase on it, and a cistern, designed for a side-board.

* 39. A Gothic Monument with a reclining figure of *Grief*, of 3ft. 6in. on a pedestal, under a canopy much enriched, supported by columns, caps, and bases; over the statue are these lines:

" If worth departed, claims a pitying tear,
" Stop, passenger, and pay that tribute here;
" This spot contains the ashes of the just,
" Who fought no honour—who betray'd no trust:
" This truth he proved in every path he trod,
" An honest man's the noblest work of God."

POPE.

* This Gothic monument is put up in *Steyning church, Sussex*, but with another inscription. There is, also, in *Rocheſter cathedral*, a fine monument of this manufacture, in memory of *Lady Henniker*, and various other places.—In short, the attention of the public mind is here powerfully attracted—monuments, whether public or private, they here behold, may be executed to any dimensions, of the most chaste and correct designs.—of a material so durable, as not to be affected by change of climate or atmosphere—very little inferior in appearance to marble, though greatly inferior in point of expence, and much higher executed. A variety of drawings of Gothic and other monuments, may be seen at the Manufactory.

40. *A Monument*—a female figure standing, her right hand encircling an urn, finely expressive of *Sadness*, on the die of the pedestal which supports the urn, and on which she leans, is the following inscription:

Viro optimo.

Poetæ.

Si quis alius.

Culto, pio, casto.

A monumental Medallion 5ft. by 3ft. 8in.—female figure standing, leaning on an antique sarcophagus, with the following inscription:

Carissimo Viro.

P.

Gratissima conjux.

41. *A Gothic Font*—from the original, executed for His Majesty, and placed in *St. George's Chapel, † Windsor*, also at *Debden Church in Essex*; and at *Milton-Abbey Dorsetshire*; round the lower part are eight Gothic niches, containing the following statues from paintings by the late Sir JOSHUA REYNOLDS, for the grand window in *New College, Oxford* — — — 4ft. 10in. by 2ft. 4in.

Charity—is the centre or front group, the expression in the figures deserve peculiar attention. The fondling of the infant, the importunity of the boy, and the placid attention of the girl, together with the divided attention of the mother, are all marked with the most judicious knowledge of character.

Faith—standing fixedly on both feet, bearing the cross, the symbol of her belief, has her eyes and hands raised up to heaven—while

Hope—looking at the same heaven, appears springing forward to it so eagerly, that her feet scarce touch the ground, part of an anchor, her attribute, is shown in the niche.

Temperance—pouring water out of a large vessel into a smaller one, her common attribute, a bridle lays at her feet.

† The Gothic Screen which supports the Organ in this Chapel, so much admired for its lightness, and the richness of its groined ceiling, with the Arms, Casts, &c. were all executed at this Manufactory for His Majesty, in the year 1790.

Fortitude—in armour, her hand resting on a broken column, which, though half destroyed, remains upright; her form robust, her look bold and resolute; a lion her attendant, couches at her feet.

Justice—with a steady and piercing eye, has in her left hand the steel-yard, her right hand supports the sword.

Prudence—beholding as in a mirror, the actions and manners of others for the purpose of regulating her own; upon her right arm an arrow joined with a remora, the respective emblems of swiftness and slowness, Prudence being a medium between both.

Life—an emblematical figure, on the opposite side of the font to the group of *Charity*, in her hand a human scull, in the contemplation of which, she seems impressed with the mutability of earthly happiness.

N.B. This font was removed from the Exhibition-room of the Royal Academy, at *Somerset-place*, to the Queen's House in *St. James's Park*, by permission of His Majesty, where it remained for the inspection of himself and the other branches of the Royal Family, for several weeks.

42. A female statue of an Angel—one hand holds a trumpet, with the other she points to the heavens as the place of rest, taken from MILTON's *Paradise Lost*—
4ft. 9in. high.

“ ————— The angel

“ With transient sweet new speech resumes.

“ ————— so shall the world go on

“ Under her own weight groaning; till the day

“ Appear, of respiration to the just.”

MILTON.

43. A female statue—companion to the above, in the character of *Admonition* and *Reproof*, one hand holds the sword, the other a scroll, on which is inscribed the last lines in the *Ecclesiastes*—“ *God shall bring every work into judgment, with every secret thing, whether it be good or whether it be evil.*” 4ft. 9in. high.

“ I warn thee, I admonish thee, foretel

“ The danger, and the lurking enemy

“ That lies in wait; beyond this would be force,

“ And force upon free-will hath here no place.”

MILTON.

45. An octagon Pedestal under each of these Statues—the pannels ornamented with doves, &c. ————— 3ft. by 2ft. 9in.

46. A fine Bust of His present Majesty—as large as life.

" I chuse to fix my fame by peace,
" By justice, and by mercy, and to raise
" My trophies on the blessings of mankind:
" Nor would I buy the empire of the world
" With ruin of my people whom I sway,
" On forfeit of my Honour—————"

Rowe.

47. A Bust of the late Earl of Chatham—as large as life.

48. A pair of Wood Therms—under these Busts, with stone ornaments let into them, whole height of the Bust and Therm ————— 6ft. 6in.

49. A statue for holding a Lamp—from the Antique Sybil in the Barbarini collection, bronzed ————— 4ft. 2in.

50. A triangular Pedestal—The cornice supported by dolphins; the pannels in the dye much enriched from the Antique. ————— 3ft. 4in. by 2ft. 7in.

51. A Bust—of the *Iris aphroditis*, from Mr. TOWNLEY's collection.

52. An elegant Candelabra bronzed—composed of three female statues on a pedestal, ornamented with rams heads at the angles; from the *Villa Albani*, at Rome. ————— 3ft. 8in. high.

53. A statue of the *Minerva*, with the *Ægis*. 5ft. high.

At sibi dat clypeum, dat acuti cuspidis hastam:
Dat galeam capiti: defenditur *Ægide* pectus—

OVID MET.

" High in the midst the blue-eye virgin flies,
" From rank to rank she darts her radiant eyes
" The dreadful *Ægis*, Jove's immortal shield,
" Blaz'd on her arm, and lighten'd all the field:

G

" Round the vast orb a hundred serpents roll'd
 " Form'd the bright fringe, and seem'd to burn in gold;
 " With this, each Grecian's manly breast she warms,
 " Swells their bold hearts, and strings their nervous arms."

PITTS VIRGIL.

54. *A square Pedestal for a Stove*—with open work in the dye of it, for letting out the warm air; the smoke may be conducted away underneath, as the stoves at the Bank of England, and other public offices. †

55. *The Triton*—A 6ft. statue for a fountain, setting on three dolphins, from the *Piazza Barbarini*, at *Rome*. His hand holds a conc shell to his mouth, out of which issues a stream of water; and water is spouted also from each of the dolphins. This celebrated Statue was modelled from nature, and must be seen to form an adequate idea of its beauty.

Note—The effects of inattention to the kiln-fires at the time this statue was burnt, is worthy of observation, its surface being almost vitrified, the preservation of any part of the remaining contents of the kiln, depended on the hasty extinguishment of the fires.

56. *A statue of Urania*, 3ft. 5in.—with a glass globe on her head, adapted for a lamp, bronzed; 3ft. 10in. to the top of the globe; one of the elegant productions of the late Mr. BACON.

57. *A Column supporting the Urania*—adapted for a fun-dial, also bronzed.
 3ft. 9in. by 1ft. 6in.

58. *A triangular Pedestal*—The cornice supported by three cariatide female figures at the angles; the pannels much enriched from the Antique. 3ft 4in. high.

* These contrivances for Fire-places are found by experience very salutary, as the noxious effluvia arising from cast-iron is hereby avoided. The fire-place may be open as in other chimnies, or shut up as in many of the stoves abroad. Pedestals of this description are fixed in the office of Lord Grenville His Majesty's Secretary of State; and in the Hall of the Right Honourable the Chancellor of the Exchequer, and at various other places, where they are found to answer.

59. *A statue of the Vestal*—bronzed in copper, modelled by the late Mr. BACON.
4ft. 2in. high.

How happy is the blameless vestal's lot!
The world forgetting, by the world forgot.
Eternal sunshine of the spotless mind,
Each prayer accepted, and each wish resign'd;
Desires composed, affections ever even,
Tears that delight, and sighs that wait to heav'n.
To sounds of heavenly harps she dies away,
And melts in visions of Eternal Day.—

POPE'S ELOISE.

60. *A triangular Pedestal*—for a stove, with open work for letting out the warm air; from a design of Mr. GROVES, executed for HENRY COWPER, Esq;
3ft. 4in. by 2ft. 7in.

61. *The Muse Terpsichore, bronzed.* 4ft. 2in. high.

62. *A Bust of Mrs. Siddons, in the character of Ophelia.*

Mistress of each soft art, with matchless skill,
To turn and wind the passions as she will;
To melt the heart with sympathetic woe,
Awake the sigh and teach the tear to flow;
To put on frenzy's wild distracted glare,
And freeze the soul with horror and despair.
Nobly disdainful of each slavish art
She makes her first attack upon the heart;
Pleased with her summons, it receives her laws,
And all is silence: sympathy, applause!

CHURCHILL.

Subscriptions are taken in for these busts at Five guineas each to be delivered when thirty are subscribed for.

63. *A Column for a Sun-dial, under this bust.*

64. *A fine Bust of that celebrated physician, Dr. MEAD*—as large as life; on a pedestal formed of serpents entwined, finely bronzed; whole height 5ft. 7in.

65. *The vase of Medici*—now at Florence, representing the sacrifice of *Iphigenia*. The workmanship of *Phidias*, the Athenian statuary. 4ft. 2in. by 3ft. 2in.

Castumque datus cruorem
Flentibus ante aram stetit Iphigenia ministris:†
Vincta Deo est.

OVID MET.

66. *The Vase of the Villa Borghese*—representing a Bacchanalian chorus, or mystic dance: The workmanship of the same statuary. 4ft. 2in. by 3ft. 2in.

Note.—These Vases and the Triton stand on rustic pedestals, in which materials are also executed, piers for gates, casing for fronts of Lodges as at *Mr. Garrett's, Freemantle, near Southampton*; at *Surry-Square*; and at the *Paragon*, in the *Deptford-Road, near London*; also for arches of bridges, as at *Lord Coventry's at Croome*, and various other places, and also for pedestals in parks and gardens, and frontispieces for door-ways, with key-stones and imposts, as in *London*, and various parts of the kingdom.

N.B. A variety of other statues, busts, pedestals, medallions, tablets, &c. from the Antique and others, may be seen at the Manufactory.

67. *A Bust of His Royal Highness the Duke of York*—A fine likeness as large as life.

" He in the shock of charging hosts unmoved
" Amidst confusion, horror, and despair,
" Examined all the dreadful scenes of war,
" In peaceful thought, the field of death survey'd,
" To fainting squadrons sent the timely aid;
" Inspired repulsed battalions to engage,
" And taught the doubtful battle where to rage."

ADDISON.

68. *A triangular Pedestal* under ditto, from a design of *Lady Pembroke*.

69. *A Mars*—setting figure; his left hand resting on his armour. 6ft. 6in.

To Mars the fragment of a shield,
The helmet bruised, the blood-stained spear,
Each trophy from the well-fought field,
To war's terrific god, is dear.

Select Greek Epigrams.

N.B. This statue makes a fine companion to the *Venus*, or *Fountain Nymph*, No. 25.

† Iphigenia about to shed her innocent blood, appeared before the altar, the attendants weeping over her, and the goddess relented.

70. A *Lion*—couchant. Length of plinth 3ft.

71. A ditto, its companion 3ft.

72. An antique *Sarcophagus*—from the Marquis of Buckingham's collection at Stowe 2ft. 3in. by 1ft. 3½in. wide, and 2ft. 2in. high.

It is impossible to give an adequate description of the exquisite workmanship in this piece of ancient sculpture. A sacrifice consisting of six figures, forms the front, on the top is a naked figure laying on a serpent, and at one end is this inscription:

D M

ANTONIA. PACCVVIO. F. FECIT. SVO
ET: ERENNIO. FILIO. SVO. PI
ISSIMO. IMP. TRAIANI CAE
SARIS. AVGVSTI. GERMANI
CI. SERVO. DISPENSATORI MON
TANIANO.

73. *Flora*—a statue by the late Mr. BACON, bronzed 4ft. 9in. by 1ft. 6in.

74. A *Candelabrum*—a most exquisite piece of workmanship from the marble, designed and executed by Mr. DE VAERE, for JOHN JARRETT, Esq. at Freemantle, near Southampton 5ft. 7in. by 1ft. 10in.

75. An elegant *Statue*—for a lamp, bronzed 4ft. 9in. by 1ft. 6in.

76. A *Statue*—for holding a light, from the *Flora* of the Antique 4ft. 2in.

77. A *Statue*—for a light, companion to ditto, from the *Minerva* of the Antique 4ft. 2in. high.

78. A triangular *Pedestal*—with trophies of Hunting on the *Dyes*, a stag-hound in a semicircular recess above the plinth 3ft. 5in. by 2ft. 6½in.

79. A *Vase*—with satyrs head and drapery 3ft. 4½in. by 1ft. 10in.

80. A *Pannel*—against the wall with foliage - 1ft. by 5ft. 6in.
81. Four *Pannels of Boys*—with the emblems of the seasons—1ft. 6in.
by 3ft. 6in.
82. A *Tablet*—with thirteen figures forming a Roman procession to the
Capitol, from the Villa de Medicis now at *Florence* - 1ft. 3in. by 2ft. 4in.
83. A *circular Medallion*—of Dacia, or the weeping Province, from the
Capitol at Rome - - - 1ft. 8in.
84. *St. Agnes*—a companion to ditto - - - 1ft. 8in.
85. A *Pannel of the Hours*, or *dancing Nymphs*—from the Villa Borghese—
length 3ft. 8in. wide 1ft. 9in.

STAIR-CASE.

86. A bust of His Royal Highness the *Duke of Clarence*, as large as life,
bronzed, supported by a Triton bracket—1ft. 10in. high.

* —Illi imperium pelagi sceptrumque tridentis.

VIRG. *Æn.*

87. A pannel—reclining figure of *Agriculture*—2ft. 8in. by 4ft. 4in.

* He has the command and the government of the sea.

OBSERVATIONS.

The pedestals, vases, and statues of this Manufacture, are made serviceable for warming public halls, stair-cases, churches, &c. by fires contrived within, devoid of that offensive effluvia arising from cast-iron, so prejudicial to health. The prices vary according to the size and ornaments. Architects are requested to observe that the dimensions of pannels, tablets, medallions, key-stones, &c. may be somewhat varied by increasing or diminishing the margins, putting on or taking away mouldings, &c. and also, that capitals in all orders of architecture, from the best models of the antique and modern masters, are executed at the Manufactory, likewise bases, ballusters, sink-stones, facias, architraves, pinnacles, balls and feet, consoles, and every other branch of stone-work, generally ready made, as well as coping for covering brick walls, pallisadoes, &c.

FRONT-ROOM.

88. A chimney-piece for a dining-room, the entablature is a bacchanalian chorus or procession, with vine leaves and grapes. The pilasters, whole length figures of a *Flora* and *Pomona*, on pedestals, with blocks composed of a wreath of myrtle, bow, & quiver, the architrave are reeds banded, the whole elegantly bronzed.
opening 3ft. 4in. by 3ft. 2in.

Note. This specimen proves, that in sharpness and beauty of workmanship, few chimney-pieces, even in marble, equals the specimen here offered to the public, and when bronzed in this manner, they are even superior, in richness of appearance, to marble itself, and at one-fourth part of the expence.—A greater variety of chimney-pieces may be seen at the Manufactory, or designs may be executed from drawings, &c. Price from 15 to 40 guineas.

89. An emblematical pannel of the birth of *Shakspeare*, laying in the lap of *Nature*, attended by the *Tragic* and *Comic Muses*, *Genius* with a torch hovering over his head, and a river god, representing the *Avon*, on the left hand—4. 6. by 4. 4.

Subscriptions are open for casts in plaster, of these pannels at 10 guineas each.

90. A *Cupid*—with the torch and butterfly, a four feet setting statue, emblematical of love tormenting the soul.

" Whoe'er the god of love has seen,
" Must know the wanderer, I mean.

" —————with two wings is hung,
" A quiver on his back;—his air
" Intrepid,—in his smiles appear
" Deceit and archness."

GREEK EPIGRAMS.

91. *Hebe*—feeding Jove's eagle, also a four feet setting statue, companion to the above.

" Immortal *Hebe*, fresh with bloom divine,
" The golden goblet crowns with purple wine."

HOM. ILIAD.

" Description is too weak to paint her charms,
" Her form is like the opening dawn of spring
" That joy diffuses thro' the whole creation."

92. A *Statue of Fortitude*—leaning on a broken column, clothed with a lion's skin, from the original, executed for His Royal Highness the PRINCE of WALES, together with five other statues, placed on the outside of his pavilion at *Brightelmstone*, in the year 1788 high 4ft. 1in.

93. A *circular Pedestal*—the die fluted, and fret-work round the cornice—
2ft. 4in. high.

94. A *statue of Contemplation*—by Mr. BACON, as executed for Dr. LETTSOM, at *Grove-hill, Camberwell* 4ft. 2in. high.

95. A *Statue*—for a side-board, holding a light in each hand 2ft. 9in.

96. A Ditto, its companion 2ft. 9in.

97. A *statue of a Flora*—3ft. 9in.—holding a lamp with both hands in front, on a circular column.

98. A *Bust*—of the late Rev. JOHN WHEALBY, taken from the life three years before he died.

“ ———To relieve the wretched was his pride,
 “ And e’en his failings lean’d to virtue’s side;
 “ Careless their merits or their faults to scan,
 “ His pity gave e’er charity began.
 “ But in his duty prompt at every call,
 “ He watch’d, and pray’d, he wept, and felt for all,
 “ He tried each art, reproved each dull delay,
 “ Allur’d to brighter worlds, and led the way.”

GOLDSMITH.

N.B. Subscriptions are taken in at the gallery for these Busts, at five guineas each Bust, to be delivered when fifty are subscribed for.

99. A *Bust*—of a Lady, taken from the life, bronzed.

100. A *Bust of a Laughing Boy*, bronzed.

101. An *Hymen*—setting figure, bronzed, fitted up with spring tubes for wax lights.

102. A *Psyche*—setting figure, bronzed, companion to the *Hymen*.

N.B. These two elegant little statues are from models executed at the Manufactory by the late Mr. BACON, for Mr. LOCKE, to be placed on chimney-pieces.

103. A *small statue of Hercules and the Hydra*.

104. A *Bust of Sir Walter Raleigh*.

105. A *Statue of the Apollini at Florence*.

106. A *Bust of Homer*.

107. A *Bust of Milton*.

108. A statue of the Piping Faun.
109. A Bust of the Madona.
110. A Bust of Pope.
111. A Bust of Matthew Prior.
112. A Group—of Salmacis and Hermaphroditus.
113. A statue of Paul Reubens.
114. A statue of Vandyke.
115. A statue of a River-God—from MICHAEL ANGELO 1ft. 6in. high.
116. A Ditto—its companion - - - 1ft 6in high
117. A statue of Michael Angelo.
118. Medallion of Jupiter Ammon - - - dia. 1ft. 5in.
119. Medallion of Jupiter Tonans - - - 1ft. 5in.
120. Medallion of the Holy Family.
121. Medallion of the Phrygian Shepherds.
122. An oval Medallion—*Pietas Militaris*, or the *Death of Pallas*, from the Museum Capitolinum, vol. iv, pl. 39.

* At focii multo gemitu lacrimisque
Impositum scuto referunt Pallante frequentes.

E. 10. 503.

* His companions bring him from the field on his shield, with groans and tears.

123. The *Laocoon*—a group.

124. An *Antique Pedestal and Vase*.

125. *Design for a Watch*—with two figures, for a mantle-piece.

126. An *oval Vase*—which is well adapted for a cistern under a side-board, ornamented with lions heads and leaves, &c. from a design of JAMES WYATT.

BACK-ROOM.

127. A *female statue laying on a couch*—as large as life, modelled by LOCATELLI, from nature.

Would you not deem it breath'd?

—Still methinks

There is an air comes from her. What fine chissel

Could ever yet cut breath?

SHAKSPEARE.

We apprehend that three of these statues have been executed in marble, at 300 guineas each. One for the late *Duke of Dorset*, another for *Lord Orford*, and another for *Difney Roebuck, Esq.*

It is proposed to execute Ten Statues in artificial stone from this original model, at thirty guineas each, the Names of Subscribers are received at the gallery, and Gentlemen will be waited on for their subscriptions.

128. A *Pannel, Diana and Endymion*—by Rossi 4ft. 7in. by 3ft. 7in.

129. *The Venus de Medecis, a Cast*—from the GALLERY at Florence.

130. *The Bacchanal, or, Faun*—at Florence, CO CIMBALI NELLE MANI.

131. *The Venus Callipygis uscita dal Bagno*—Nell palazzo Ffarnese.

132. A Statue of the *Venus in atto d' andare al Bagno*. HT .221

133. Statue of the *Diana of Breto Martis*—found in the *Verospi Villa* at Rome, a setting figure, from Mr. TOWNLEY's collection.

134. A Medallion of His Royal Highness the Prince of Wales.

135. A Medallion of Her Grace the Dutchess of Rutland dia. 1st. 6in.

OBSERVATIONS.

At the Manufactory are a great variety of other casts in Plaster of Paris, of Statues, Vases, Busts, and Models in Bas-relievo, from the Antique and others, but we must confess, that as Plaster-Casts are so liable to be injured and defaced by the slightest touch, and even by long continuance in damp rooms, they are found in time very expensive, so that, (notwithstanding it forms a branch of our business,) we can seldom recommend them, for though it may appear to be saving of expence at first, yet it frequently happens, either through the carelessness of servants, accidents by carriage, or otherwise, they have been rendered unfit for their situation, and ARTIFICIAL STONE have at last been substituted in their stead.

The GALLERY is open from TEN till FOUR, Admittance ONE SHILLING.

† Ladies and Gentlemen shall be waited on for their orders, by sending their addrefs to COADE and SEALY, at the Ornamental Stone Manufactory, Narrow-Wall, Lambeth.



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